

September

Magic Lantern Society **NEWS** 2010



Summertime



Images from the Bob Skell collection



As found on the web

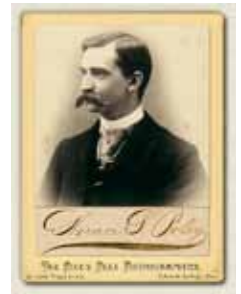


gallery

Western History / Genealogy Department
Denver Public Library

Horace S. Poley

Horace Poley photographed Colorado towns, prospectors, Native American Utes, ruins at Mesa Verde, and a variety of other interesting subjects, between about 1900 and 1935. Our scans of his hand-colored lantern slides are of special interest.



The Library has digitized and cataloged more than 2,500 items from the Poley collection. In addition to the digitized material, the Library owns hundreds of hand-colored lantern slides used by Horace Poley during public lectures.

For more about Poley Collection

<http://photoswest.org/exhib/poley/poley.htm>

Check these out!



Montreal, Quebec

Founded in 1965 as Communication Arts, The Department of Communication Studies at Concordia University was the first department to study the art of communication in Canada.

Communication Studies

COMS 220:

History of Communication and Media

Dead Media Written Report:

Magic Lantern

Nisha Platzer, Devon Bate, Guillermo Martinez,

Julia Milz, Adriana Sandoval

April 8th, 2010

The birth of the motion picture arrived earlier than many people are aware of. Though it is widely accepted that the very first film was the Lumiere brothers' *Exiting the Factory at Lyon* in 1895, prior to this was the development of images on slides. Before camcorders, PD100s, 3D film cameras and indeed before the Bolex, there was another device that captured the art of the moving image. This invention was known as the magic lantern.

Although there is no hard evidence for the existence of the magic lantern prior to the 16th century, some texts mention the idea of light projections in civilizations as early as ancient Greece and Egypt. Some contemporary literature

draws attention to the association of magic lanterns with Leonardo Da Vinci, but again in this case, no real evidence is given. Since the idea of a magic lantern as a projector is rather simple, one can imagine that it appeared early in human history, yet the technological challenge was only solved in the early 16th century (Nimkoff, 2008).

Several individuals are credited with the invention of the magic lantern, varying between different countries and times. This is most likely due to reasons of nationalism more so than any basis in historical fact. In the sketchbook of the Venetian, Giovanni Di Fontana, historians found the oldest drawing from 1420 of a possible magic lantern in the hands of a monkey. Still the technology of this lantern did not seem perfected enough to actually project sharp images (Gunning, 2005).

When the first actual figure of a magic lantern appeared in the early 17th century, it was mostly used for entertainment purposes by portraying stories and illustrating songs or poems. It is important to mention that although ultimately, it

was used mainly to create illusion and to entertain, the original intent of this invention was related to scientific exploration and the need for projecting small images onto surfaces in order to magnify them. It aided in the early understanding of the microscopic world, though was not explored in great depth until much later in history (McCord).

Due to its value of entertainment, the magic lantern became famous among many travelers who showed off their projections in spectacles all across the European continent. Of course, those spectacles were mostly popular among privileged people, or the courts. During the Industrial Revolution in the 19th century the magic lanterns become a source for spreading information and for sciences. McGill University mentions the usage of magic lanterns as early projectors (McCord, 9). Furthermore, the mass production of glass slides encouraged new employment and was therefore an important factor in the Industrial Revolution. Given this fact, it is fair to say that its arrival on the industrial scene played a role in the wide spreading commercialism of the western world.

continued next page

Dead Media Written Report: Magic Lantern continued

Historians debate over the exact origin of the magic lantern. However, scholars believe that the device was most likely invented by either Christian Huygens or Athanasius Kircher. Christian Huygens was a prominent Dutch physicist of the 17th century. Although he is better known for his contribution to the field of mathematics, Huygens experimented with light waves and theories of light. This led him to create and advance several types of lenses, which were used later on in the magic lantern itself. It is believed that he produced a lantern as early as the year 1650. The other possible inventor is said to be a Jesuit priest by the name of Athanasius Kircher. In 1646, the German scholar published *Ars Magna Lucis et Umbrae*, in which he made reference to the display of images on a screen using a series of reflections. He called his device the catotrophic lamp.

It wasn't until the mid 1650s that Thomas Walgensten, a Danish physicist, saw the commercial potential of this particular optical apparatus. He was the first person to use the term "magic lantern" and toured throughout Europe presenting slideshows. In 1663, John Reeves, an optician from London, began manufacturing lanterns for sale. Soon, similar lanternists sprang up throughout the continent. This led to the establishment of theatres where people would attend screenings to witness the projections of moving images (Pfragner, 1964). Until the arrival of modern cinema, the magic lantern enjoyed relative popularity, especially amongst people in continental Europe where a type of show known as Phantasmagoria developed. In this show, skeletons and demons, ghosts and other frightening images were projected onto walls of smoke or thin cloth with the purpose of scaring the audience. They attempted to create a supernatural ambience, which

was very much in tune with 18th century Europe's fascination for the macabre. Perhaps the most well known Phantasmagoria show was the one presented by Etienne Gaspard who performed in the abandoned crypt of a Capuchin convent (Pfragner, 1964).

Magic lanterns are often depicted first as pre-electric slide and then movie, projectors. The instrument was quite intricately constructed. It was made up of seven main parts, each with its own specific function. The first was the lamp which was the source of illumination. In the early years of the invention, the power would have come from burning gas or oil. Later on, electricity was employed for this function. The second part was the reflector. This is the part that reflected the light from the lamp to the condensing lens. The condensing lens focused the light onto the slide being projected. The lens tube was the part that magnified the illuminated slide being projected. The fifth part was the body, which protected the lamp, the reflector and the condensing lens. This was normally made out of various types of metal. The base served to lift the magic lantern from the surface on which it stood, preventing the possibility of burning since the body of the lantern could become extremely hot. Lastly, the smokestack was the opening through which the smoke was released from the lantern (McCord). Assembling such a complicated instrument required diligence, professionalism and a great deal of patience.

To put the lantern to use, the glass slides (photographic or hand-painted) were horizontally inserted through metal runners at the top and at the bottom in between the condensing lens and the lens tube. A skilled projectionist could move them quickly, and if the slides contained images of progressive motion, the projected image would appear to move. Some slides could create complex, constantly moving displays, demonstrating that the magic lantern was not simply a still image projector.

Like its birth, its supposed "death" is equally ambivalent. The lantern evolved and transitioned into two main developments: the 35 mm slide and of course, the film medium.

As Nora Hague outlines, in the aftermath of World War II the magic lantern was completely outdated. Toy magic lanterns and Kinematographs remained popular through the 1920s, when most toy companies dropped them from their catalogues because of declining sales (Hague). Professional lantern projectors, using glass slides, remained popular into the 1940s when the smaller, more compact 35mm slide format replaced them. Glass slides were easily subject to breaking and scratching. They were therefore not terribly practical, as the lanternists from the Magic Lantern Society whom we contacted could also attest to.

Obviously there is no specific time or place that the lantern's evolution into film occurred but according to Julius Pfragner, during the 1780's a Swiss scientist, Ami Argand, devised and patented an improved lamp that provided a light source strong enough to make the Magic Lantern capable of theatrical exhibition (1964). During the 18th century various practitioners thought to mechanically move slides. The magic lantern and stroboscope (a cyclical moving object with images that make them look stationary) were combined to present 'living pictures' (Pfragner, 1964, pg. 101). The lantern segued "almost seamlessly into the motion picture" – a kind of improvement to it. Literally the same mechanics of physics of optics and projection were employed to create the image. (Gunning, 2005).

Though its progression into film was perhaps inevitable, there are still many who argue that this medium is anything but dead. By contacting two members of the Magic Lantern Society, including the vice-president of the North

continued next page

Dead Media Written Report: Magic Lantern continued

American faction, Larry Cederblom, we learnt that antique lanterns are still in use by hobbyist groups and showpersons. Annual conventions take place throughout Europe and North America and there is even a traveling showman located near Ottawa!

This discovery of enthusiasts who keep the magic lantern alive and well, confirms what Bruce Sterling asserts in his article, *Media Paleontology*: While so-called “old media” may be rendered useless in daily life, “so-called new media, digital media, die much faster than any previous kind of media” as can be seen with the magic lantern which is still used as an education tool for the history of cinema (Sterling, 2006, pg. 58). Though it is easy for people of the present day to applaud ourselves for our advances in technology and dismiss those of the past as primitive and only a step toward the current state of development, Sterling reminds us that though our techniques may be more complex, our ideas and desires remain simple: “The Internet is absolutely saturated with pornography. There was pornography in daguerrotypes. When the Magic Lantern Society of London holds its historical magic lantern exhibits there is always fierce interest in magic lantern erotica” (2006, pg. 64).

So before one decides whether or not a medium has died, it is necessary to define the terms under which an object can be declared dead or alive. As we have learnt with this research project and throughout the course this semester, the line is anything but clear.

A thanks to Nisha Platzer, Devon Bate, Guillermo Martinez, Julia Milz, Adriana Sandoval and The Department of Communication Studies at Concordia University for sharing this report.

So has the medium died? I think not!

Help us show that the medium is alive and well. Please send your list of shows and displays that you have done in 2010. List location, date and any other information you think is important about the event. Send information and photos to Larry.

So far for 2010

From *David MacLean*, New York
He did two shows at Civil war events this summer. Would have been three but got rained out at one.

From Group NW
Shel Izen — Seattle, WA
Snowflakes No Two Alike, May 24 See
June E-pub

Ron Easterday — Port Gamble, WA
Civil War Reenactment, June 19-20

Larry Cederblom & Sharon Koch,
Steilacoom, WA
Fort Steilacoom Historical Museum,
April 30



Slide colorists at Fort Steilacoom



Camera show display, Puyallup, WA

Camera Show Display, Puyallup, WA,
May 1, See May E-pub

John Potter — Puyallup, WA,
Heritage Quest Library, Jul 17

Bloomington Convention—Bloomington, ID
Grand Optical Variety Show
Buskirk-Chumley Theater, May 21

Railroad Days—Revelstoke BC
Nickelodeon Museum, August 15, See update
page 8 this issue

Please share your show list with
us and help to show the medium is
still alive and well? Send to Larry.

The Little Lost Child

From Wikipedia, the free encyclopedia

“The Little Lost Child”

Published by Joseph W. Stern & Co.
Littlelostchildsheetmusic.jpg

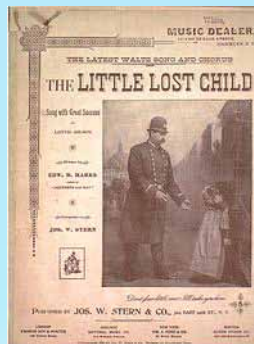
Music by Joseph W. Stern
Lyrics by Edward B.
Marks
Published 1894

George H. Thomas used a device like the stereopticon to show a series of hand-colored slide images while the song was being performed in the first example of an illustrated song. Publisher Joseph W. Stern & Co. eventually became the Edward B. Marks Music Company.

The Little Lost Child is a popular song of 1894 by Edward B. Marks and Joseph W. Stern which sold more than two million copies of its sheet music following its promotion as the first ever illustrated song.

For more information:

http://en.wikipedia.org/wiki/The_Little_Lost_Child



James Wallace Black (1825-1896), known professionally as J.W. Black, was an early American photographer whose career was marked by experimentation and innovation.

After trying his luck as a painter in Boston, he turned to photography, beginning as a daguerreotype plate polisher. He soon partnered with John Adams Whipple, a prolific Boston photographer and inventor. Black's photograph of abolitionist John Brown in 1859, the year of his insurrection at Harpers Ferry, is now in the National Portrait Gallery, Smithsonian Institution.

On October 13, 1860, two years after the French photographer Nadar conducted his earliest experiments in balloon flight, Black made the first successful aerial photographs in the United States in collaboration with the balloon navigator Samuel A. King on King's hot-air balloon, the “Queen of the Air.” He photographed Boston from a hot-air balloon at 1,200 feet (8 plates of glass negative; 10 1/16 x 7 15/16 in). One good print resulted, which the photographer entitled “Boston as the Eagle and the Wild Goose See It.” This was the first clear aerial image of a city anywhere. Almost immediately, aerial photography would be put to use by the Union Army in the American Civil War.

Black later became the authority on the use of the magic lantern, a candlelight-powered projector that was a predecessor of today's slide projectors. By the late 1870s Black's business largely consisted of lantern slide production, including his famous images of the Great Boston Fire of 1872, published a photographic album titled Ruins of the Great Fire in Boston, November 1872.

Collections of his work

- * Boston Athenaeum
- * Historic New England
- * Boston Public Library
- * George Eastman House
- * Metropolitan Museum of Art, New York City

More at: http://www.metmuseum.org/works_of_art/collection_database/photographs/

From Terry Borton

Here's a quite extraordinary you tube posting.

<http://www.youtube.com/watch?v=kIXDEaPo3I8>



Very creative and interesting!

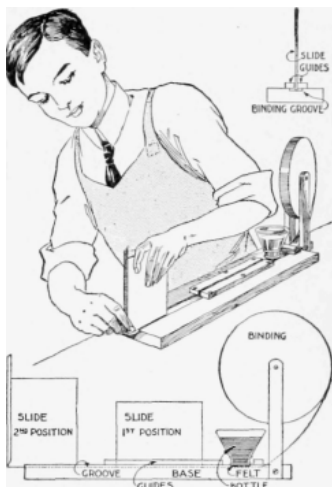
Welcome New Member

Bob Gregory

522 Carolyn Court
Cary NC 27511-4060
bob-gregoryt@mindspring.com
Bob is retired from North Carolina State University Communications Services

Lantern-Slide Binding Machine

The machine shown in the illustration is very simple to make and when complete is one of the greatest time savers that a photographer can possess. The base is made of a piece of board, 9 in. long, 2 in. wide, and 7/8 in. thick. The uprights support a small bar upon which the roll of binding revolves. An old ink bottle filled with water and with some cotton stuffed in the neck serves as a moistener for the binding. The use of this machine insures a neat job in a very short space of time. The slide is always in the center of the binding. The end of the slide should run a little over the end of the base so that the binding may be fixed to the edge with the fingers, using a downward motion. The slide is then turned over on the other edge with a rolling motion and the operation repeated. - Contributed by Alvin G. Steier, Union Hill, N. Y.



III: A Machine That will Help to Bind Lantern Slides Quickly and Neatly

This section is from the book “The Boy Mechanic Vol. 2 1000 Things for Boys to Do”, by Popular Mechanics Co.. Also available from Amazon: The Boy Mechanic, Vol2: 1000 Things for Boys to Do.

<http://chestofbooks.com/crafts/popular-mechanics/The-Boy-Mechanic-1000-Things-for-Boys-to-Do/Lantern-Slide-Binding-Machine.html>

From

http://northwesthistory.blogspot.com/2009_02_01_archive.html

Thursday, February 12, 2009

Lantern Slide Shows of Washington State: 1910-1939

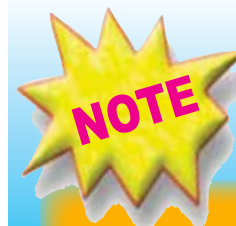
Here is a fun image collection from the Washington State Digital Archive: Lantern Slide Shows from the Washington Department of Conservation from between 1910 and 1939. [Unfortunately I cannot link directly to the images--you will need to go to the DA site, then Keyword Search => choose “Photographs” from the drop-down menus => then under “Record Series” select “Show All Records.”] These arresting images show Washington State at a pivotal time in the decades just before the Great Depression. We see modern scenes of battleships in Seattle Harbor, images of farming, and early highways along with beautiful scenes of nature across the state. (To the left we see Monroe Street Bridge in Spokane.)

These slides were made for use with an early version of the modern slide projector, the “magic lantern.” The picture of the magic lantern to the right is from this page at the North Carolina School of Science and Mathematics, which provides this helpful description of the devices:

Magic lanterns are an early equivalent of today’s slide projectors, with a few important differences. First, magic lanterns used fire instead of electric bulbs to illuminate the slides. A second difference was the shape of the slides. Today’s slides are often made of lightweight, thin plastic or glass, and come in single frames. Magic lantern slides came in strips of large, bulky pieces of glass held together with metal or wood. They often contained mechanical features that allowed limited movement of one or more slides within the projector, a feature no longer

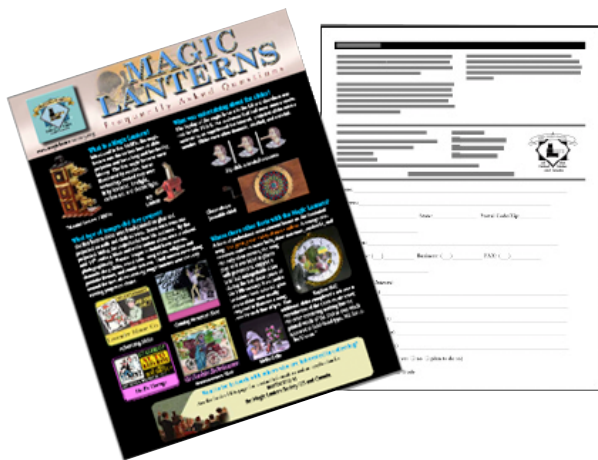
found on modern slide projectors. Lastly, many magic lanterns could display images of greater complexity than today’s slide projectors.

The slides in the Digital Archive Collection feature many interesting and historically important scenes from early 20th century Washington. And many are by Asahel Curtis. Asahel was the brother of infamous photographer Edward Curtis and an important figure in his own right--but that is a subject for another post. Here are a few of my favorites of these slides:



Do you have a favorite Magic Lantern site, lantern or lantern image? Please share it with the other society members. Submit to **Larry**.

Information for the Membeship



A new revised society handout is at the printers and will soon be available. If you need some e-mail Larry and indicate the quantity you will need. On the back of the hand out is a application for membership to the society.

The officers of the society have changed the student membership from \$5 to \$25 annually, in order that the Society receives a more reasonable percentage of the actual cost of membership.



From Margaret Bergh

I want to thank the Magic Lantern Society of the United States & Canada for the special "People's Choice"

award for our "Picture the Songs" presentation at the 2010 Convention. It was very gratifying that so many people so heartily enjoyed the program of live-model illustrated songs, and the wording on the certificate

was sweet. Thank you very much. I wish my sister Nancy had been around to be a part of it; it all started out as her project, you know. Of course, in many ways, she always is part of it, and that's why it's still "Marnan" and the "Marnan Collection." (She would have helped to edit me down, too!)

Sue and Bob Hall described the performance of the musicians and singers as "the icing on the song slide cake!" That's how I felt, too. It was so neat, for me, to hear those parts all come together, and the swelling sound of the audience all joining in was fantastic. One of my favorite bits in that respect was during THAT MELLO-CELLO MELODY, where everyone hums that "Traumerei" theme, to resounding effect. It sounded amazing to me, up in front, especially since – until now – my part has always been operating the projector from the back of the auditorium!

In introducing the performers, in addition to their names, I should have mentioned where each one hailed from, because that was one of the most magical things about how the program came



together – as a once-in-a-lifetime opportunity, really. Soprano Shari Speer and the pianist Donald Livingston came from St. Paul MN, tenor Sean Sharp from San Francisco, tenor Gart Westerhout from Japan, and percussionist Michael Holland from Nashville (he's formerly from the Twin Cities). Of the additional supporting singers, two were from Bloomington IN (including one on the InU faculty), one from Indianapolis, and one from Amery WI, and, of course, guest pianist Phil Carli came from Rochester NY. It was truly a cooperative venture; they worked incredibly hard to present a show with enormous variety and pizzazz. Admit it: it's not every day you get to hear Michael's chorus of chromatic cowbells, Shari's monkey serenades, or Sean's spirited renditions and arrangements of turn-of-the-century cylinder sound recordings!

Personally, I had never before given a presentation in digital format, so all that was new to me. Friends did the scanning and PhotoShop work and entered the images into PowerPoint. (With just over 550 images in the show, those were no small tasks!) My computer guru dropped everything to get the whole thing working right and to make sure we had all the various types of back-up options for a PowerPoint presentation far from home. My (very first) laptop computer was less than one week old at the time of the convention, and I was so grateful to have the volunteer student technician there to operate everything smoothly. Beyond all that, what few people realize is that the last "Picture the Songs" program that Nancy and I put on was in 2002 – eight years ago!!! (That's another reason I really "piled it on" in writing this special show for our Magic Lantern Society: it might never happen again!)

Thanks again for the lovely award. You know it means a lot to me.

Sincerely,
Margaret Bergh

Follow-Up of Past Events

Revelstoke Railroad Days

August 12-14



David F. Rooney photo

From the Revelstoke Current Thursday's Magic Lantern Show was a sell-out

Professor Mervyn Heard answers a question from Terry Crane about the Nickelodeon Museum's three-lens Magic Lantern after the first of two Magic Lantern Shows at the museum on Thursday evening. The event was sold out and, judging by the laughter and applause, greatly appreciated by the audience. Magic Lantern shows have been around since the mid 17th century and reached their peak popularity during the Victorian Age. Often compared to film and television, they were actually quite different. While they used hand-painted glass slides to project images onto screens, blank walls and even smoke during fanciful Phantasmagoria performances, they were actually live performances that blended live music, sound effects and narration to entertain, amuse and educate rich and poor alike. The next Magic Lantern Show at the Museum will be on Saturday, August 14, at 7:30 pm. Don't miss it!

Another Inquiry From a Member

From Rob Byrne

I'm working on an article, and hopefully a book, on the topic of coming attraction slides. I don't know why I didn't mention it to you earlier, but I've launched a web site devoted to the topic: www.startsthursday.com

Right now my research is proceeding on two fronts. First is to collect information about the practice of using slides, specifically coming attractions, within a cinematic context. On the other front I am searching for individuals and institutions that will allow me access to their collections and, ideally, to scan the images. Though I've been purchasing a number of slides lately, I don't really consider myself to be a collector. What I'm really interested is having access to the object in order to take a nice scan and to be able to read the manufacturing info on the border.

I also have a couple of other projects in the work that you might find interesting, such as the restoration project I'm currently leading:

<http://www.examiner.com/x-7605-SF-Silent-Movie-Examiner-y2010m6d28-Early-San-Francisco-film-wins-preservation-grant>

Rob Byrne rob@abovethefog.net

Devices of Wonder From 22 July to 7 November 2010

Magic lanterns and painted film, four centuries of cinema. Rooms of the Arts Upper Floors of the Reggia di Venaria

July 22 - November 7, 2010

A pictorial tale of magic lanterns and their connection with cinema from mute films to the avant-garde and contemporary art: daily life and voyages, sciences and shows, religion and exotericism, tales and legends, eroticism, phantasmagorias and abstract art are presented

here in 10 thematic sections. The display includes rare 18th and 19th century glass slides, films by famous film-makers, and installations by leading contemporary artists.

After its successful debut in Paris, this ambitious exhibition arrives in Italy at the Reggia di Venaria, in the Rooms of the Arts. The event, promoted by Consorzio di Valorizzazione Culturale La Venaria Reale, is a joint production by Cinémathèque Française of Paris and the National Museum of Cinema of Turin, two institutions that boast rich and outstanding collections of glass slides for magic lanterns. The exhibition is a co-production by La Venaria Reale, the National Museum of Cinema, and Cinémathèque française.

Curated by Laurent Mannoni and Donata Pesenti Campagnoni Venaria (Turin)



Your Chance to do Some Research Help for the Membership

From Mark Butterworth

I am doing some research for a Journal paper on George Washington Wilson lantern slides produced in Scotland for the McAllister Company. Please see the attached image.

That is a great image; I think I might have it in my smallish GWW collection. It, and others similar, should also confirm, I think, the idea that McAllister specifically ordered, perhaps for a time an exclusive distribution relationship, from the GWW stock and supplied the masks for the American-size slide production by GWW in Scotland. McAllister would never have resigned his own masks.

This particular slide is from GWW's "West Coast" set and was produced sometime after 1886 when the photograph was taken. I'm trying to establish if McAllister sold the West Coast set and/or individual slides. My particular interest is in images of St Kilda, a remote island off the West coast of Scotland.

The attached slide is one of these. In the UK set it is titled "Group with Queen, St Kilda". On the back of the McAllister slide is a McAllister label, hand titled "Group of St Kilda Women". This also appears faintly on the front in white hand writing with GWW at the bottom.

Do you know anyone who could check a McAllister catalog from the late 1880's or 1890's for me and let me know if any GWW slides or just slides of Scotland are listed that correspond to The West Coast of Scotland set or are about St Kilda?

I have emailed Jack Judson but no reply and I have heard that he only really wants people to visit and do their own research.

Unfortunately, I don't own even one McAllister catalog and Jack has a bunch but is hard-pressed to answer all the queries he gets. If you do ever have a chance to go to his museum, he is very generous with researchers and even has a small furnished apartment next to his library in the museum which he donates to the cause.

In the meantime, the only person I know who I am certain has a McAllister catalog is Terry Borton. Sharon Koch probably has one or two in the Koch collection. And our electronic newsletter (I hope you're a subscriber as its become very nice) is a good place to post a search. I will copy editor Larry Cederblom on this exchange.

My guess would be that McAllister offered the whole West Coast series at least once. He followed in the footsteps of his family in Philadelphia and was probably heavily influenced by the likes of



Edward E. Wilson, who earlier imported and offered much of the Levy catalog. Wilson initially attributed his slide sources, which McAllister seems to have never done. Jack and I once discussed our shared feeling that McAllister perhaps never produced any thing of his own making, instead utilizing many suppliers.

Any help would be appreciated.
Best regards

Mark Butterworth priscus@hotmail.co.uk

Can You Help with this Inquiry Identifying a Lantern

From Leigh (leigh@rain.org) and attached pictures of the lantern.

Hi, I recently picked up an electric magic lantern from a local antique store. It has no maker's marks that I've been able to find. I checked many online lantern photos, but could not find one that had the same nickel-plated chassis/legs assembly that mine does.

For what it's worth, the wooden lensboard is very thick, about 1/2", and is attached permanently to the bellows. The lens is also unmarked, except for a tiny "33" on the focus knob. (33cm focal length? Off the lantern, the lens focuses infinity at about 30cm on a ground glass.)

The side covers are taken off for the photo, and they appear to be made later than the rest of the lantern. Stamped inside the lamp housing in letter punches is "REBUILT BY JF OHRBERT 1958", who probably also fitted the more modern-looking sheet metal side covers.

I'd be grateful for any info. Thanks from Leigh Marrin in Santa Barbara, Calif.



From: The Photographic Historical Society [tphs@rochester.rr.com]

News

The Photographic Historical Society Sets Symposium Date, Enhanced Schedule

Rochester, NY– The world's only continuous symposium on the history of photography, PhotoHistory XV, will take place at George Eastman House in Rochester, New York on October 21-23, 2011. This date represents a new two-year interval between proceedings as requested by attendees, according to officials of The Photographic Historical Society who organize the event.

PhotoHistory XV will contain a full day of presentations on the history of photographic practice, aesthetics, collecting, technology and sociology followed by a next day of browsing at a photographic trade show which attracts dealers from North America and internationally. A call for papers will go out soon. Still and motion photography subjects are considered. For information contact: Martin L. Scott, General Chairman of PhotoHistory XV at: tphs@rochester.rr.com<mailto:tphs@rochester.rr.com>.

The most recent PhotoHistory XIV was held in October 2009 and was the last on the traditional three-year interval, which first began in 1970. The changed two-year frequency for the symposium was suggested and voted on by attendees at the 2009 event

that drew more than 200 visitors from the Americas, Great Britain, Europe, Australia and Japan.

The symposium's venue, George Eastman House International Museum of Photography and Film, combines the world's leading collections of photography and film with the stately landmark Colonial Revival mansion that was George Eastman's home from 1905 to 1932. The Museum is a National Historic Landmark. George Eastman, the founder of Eastman Kodak Company, is heralded as the father of modern photography and the inventor of motion picture film.

The Photographic Historical Society of Rochester, NY, is the first organized society devoted to photographic history and the preservation of photo antiques. Founded in 1966, it has a membership of about 120 individuals. For more information see the Society's web site at <http://www.tphs.org>.

Media Contact: Mike Sullivan
mikeexek@rochester.rr.com<mailto:mikeexek@rochester.rr.com>

For Sale

Slides from Mr. Dickey.

1. "Puss-in-Boots" story set. (From Oakland Schools) Script for 29 slides but only has 26. (two have minor cracks). All color and very well done.

Appear to have been mounted on a paper board of some type and when pulled off some material remains on each corner. (Should be easy to remove).

2. 12 Keystone color slides. 5 of India: Sacred monkeys (Jeypor); Great Pagoda (Tanjore); Street in Madura; Bridge in Ahmedabad; Market St., Madras. 5 of Italy: Cathedral Milan; Arch of Titus, Rome; Vatican Hall; Vatican Library; Palace in Venice. 2 of France: Palace of Versailles; Statues in the Louvre.

3. 12 Color Song slides by Scott & Van Alton. "Just a Dream of you Dear". Has the title slide and #1, 2, 4, 5, 6, 7, 8, 9, 10, 11, 14.

#10 has minor crack. Otherwise in very good condition.

4. Has 7 film strips for a 35mm viewer. "Tom Fights the Redskins" with Tom Mix. "The Postman". "Conduct & Behavior". "Goose Girl"

"Sheep on the Farm". "Chicken on the Farm". "How Santa Claus Came to America".

He lives in West Seattle. If interested can contact **Stanley Dickey at 206-937-7192.**

Up-Coming Auctions

More than 100 Magic Lanterns on offer!



Magic Lantern »Factory, c. 1895«
By Georges Carrette, Nuremberg.
Superbly rare!



Large Wooden American Kaleidoscope
23 1/2 in. high – Very impressive
and decorative!



Ernst Plank: »Kinematofor, 1898«
Original-Praxinoscope with hot-air
engine drive! – Very rare!



»Kinematador No. 790, 1897«
By Ernst Plank, Nuremberg.
Very rare!



Magic Lantern »Lampadophore, 1893«
Large model by 'Eduard Lapiere'
(19 in. high!)



Pathe-Kok 28, c. 1913
Movie projector for 28mm film



»The Cail-O-Scope, c. 1920«
Coin-operated Stereo-Viewing
Machine by The Caille Co., Detroit.



Debie
»Interview«, c. 1914
Early 35mm
movie camera



Original »Mutoscope
w/Reel 'U.S. Navy
in Action', c. 1910«

»Photographica & Film«

25 September 2010
Great »photokina« Sale

For more information and large colour photographs of some more of the upcoming "Highlights"
please visit our website at: www.Breker.com / **New Highlights** starting mid August 2010

Fully illustrated bi-lingual (English/German) COLOUR catalogue available mid August 2010
against pre-payment of € 28.- / Overseas: € 37.- (approx. US\$ 47.- incl. airmail). – Major credit cards accepted –

AUCTION TEAM BREKER

The Specialists for »Photographica & Movie Collectables«

P. O. Box 50 11 19, 50971 Koeln/Germany · Tel.: +49 / 2236 / 38 43 40 · Fax: +49 / 2236 / 38 43 430
Otto-Hahn-Str. 10, 50997 Koeln (Godorf)/Germany · e-mail: Auction@Breker.com · Business Hours: Tue – Fri 9 am – 5 pm

PLEASE FEEL FREE TO CONTACT OUR INTERNATIONAL REPRESENTATIVES:

U.S.A.: Lee Richmond, 'The Best Things', Tel. (703) 796-5544 * Fax (703) 766-0966 * BREKER@TheBestThings.com
Japan: Murakami Taizo, Tel./Fax (06) 6845-8628 * murakami@ups.dti.ne.jp * France: Pierre J. Bickart, Tel. (01) 43 33 86 71 * AuctionTeamKohn@aol.com
England: Tel. 07779-637317 * Brian Chesters, Tel. 07970-004774 * g4nwx@hotmail.co.uk
Australia & New Zealand: Dieter Bardenheier, NZ, Tel./Fax: (64) (09) 817-7268 * dbarden@orcon.net.nz
China: Jiang Feng, Tel. (China): 0086-1386-2062075, (Germany): 0179-484 5391, jiangfengde@gmail.com
Russia: Russian Antique Inc., Tel. +7 812 438 1525 * Tel. +7 495 542 4061, PR@antiq.info (catalogues)
Polyguide Ltd. Moscow, Tel. (925) 740-66-03, Tel/Fax (985) 999-93-55, mLmediaservice@gmail.com (Purchase & sale of auction goods)



Home
Online
Auction
About Us
Contact Us
Links

stereographica.com

ANTIQUE PHOTOGRAPHICA

the finest in antique
photographic hardware &
imagery from photography's
first hundred years

stereoscopes & views
pre-cinema & optical toys
magic lanterns & slides
cameras
daguerreotypes
ambrotypes
autochromes
& other images

available online:

[online auction](#)
[about us](#)
[links](#)



Stereographica
Bryan & Paige Gims, the3dman@aol.com
Valatie, NY 12184, USA
Phone: (518) 392 5805, FAX: (518) 392 7925

Our Fall Antique Photographica Auction Catalog is now on-line at our
web site: www.stereographica.com

The auction closes Saturday, September 25, 2010, at 3:00pm (US Eastern Time Zone) and features 500 lots of fine Antique Photographica imagery & hardware. Included in the sale are Daguerreotypes, Ambrotypes, Tintypes, Stereo Views, Cabinet Cards, Cartes de Visite, Union Cases, Autochromes, Cameras, Stereoscopes, Pre-Cinema, Optical Toys, Magic Lanterns and Slides, Kaleidoscopes, Ephemera, Photography Books and related material. The sale features live real time on-line bidding, however you must pre-register in order to bid. Please register early.

We are pleased to accept payment by US Dollar or Sterling check, money order, wire transfer or Credit Cards through Paypal. A 10% Buyer's Premium will be added to the final price of each lot. Please be sure to review all the Auction Rules / Terms and Conditions of Sale, before bidding.